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BACK ISSUES AVAILABLE

Welcome to the premiere issue of 'Dreamin The Insane', the first fanzine inspired by The Vines.

We are a group of fans who are interested in presenting information about The Vines, as well as other great bands on the scene. With a large discography and a prolific touring schedule, there is much to report on in this issue, such as the latest Vines news reports, the new songs being performed on the tour, U.S. concert reviews and Vines encounters. With an international team of dedicated individuals, our goal is to provide you with the lowdown on all things Vines from around the world.

This fanzine is interested in hearing from you-the fans! Please tell us about your concert and encounter experiences, or an interesting new band our readers may enjoy. Share your photos of The Vines--we'll make sure to give you credit. Also, tell us what you like or don't like about the fanzine. We are here to serve you and make it your fanzine, so share any comments or suggestions with us on how to improve. Please feel free to email us at readerscorner@dreamintheinsane.com

Thanks!

Linda, Louise, Cassie, Becca & JP
Your Dreamin The Insane Team

Special Thanks

Many thanks to the following people for your support and input:

Robin Turner, Stuart Kirkham, Andy Cassell, Andy Kelly, Michael & David Olliffe, Mathew Nicholls, Emily Williams, Glenn Santry, Marion Patterson, Rory Holmes, DJ Jones, Kate Farr, Tiffany Lowe, Kayla Morin, Ann Monlux, Alissa Medina, Marissa Rapada and Athena Holbrook

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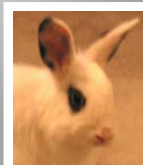


Meet the DTI Staff..

Here is a brief rundown of the people who sacrifice their lives and dignity to bring you this fanzine. Feel free to contact them any time using the email addresses shown at the bottom of the intro page. All letters are welcome and will receive a reply.



Linda, a native of New York City, feels like she jumped on the Vines bandwagon a little later than most. She was captivated by their MTV Video Music Awards performance last September and has been a loyal fan ever since. She identifies the Highly Evolved album as "therapeutic and euphoric." This Brooklyn Latina also enjoys listening to Rap, Hip-Hop, Salsa and Merengue. Her hobbies include writing and photography.



Louise, a shy American, got into The Vines last summer when she ordered the wondrous technology that is the cable modem. This has since been her downfall and can usually be found chatting on-line. Currently, she works in fundraising for a non-profit arts organization in Pennsylvania, but hopes to find a job that incorporates one of her major passions, traveling. She is also into photography and live gigs and has a current obsession with a certain Scottish band that hopefully will soon pass.



Becca is the English lass of the group. She resides in West Yorkshire in England. Her music taste varies from rock to pop to hip hop, with her favorite bands ranging from The Vines, Hole (and Courtney Love), Green Day and Riot Grrrrl bands, to Justin Timberlake and Eminem. She is currently deciding on University courses and hopes to be a journalist or lawyer after she graduates University.



Cassie got into The Vines when she saw them on "You Hear It First" on MTV. Cassie lives in Pennsylvania, U.S.A. and has been a fan since May of last year. She is very interested in music with headphones always on her ears. Her favorite bands are Supergrass, Blur, Radiohead, the Beatles, and, of course, The Vines. She hopes to major in International Business at New York University and work for a record label one day.



JP is responsible for the design of the fanzine and website. He also adds the odd article here and there. A classic English gent through and through, JP is inspired by Peter Cook, John Lennon, Chris Morris, Ray Davies & Billy Childish to name but a few. The reason he is wearing a cap in the photo is that he is losing his hair and as yet to come to terms with it. He is the creator of the Vines website www.the-vines.net

VINES LATEST NEWS

STRAIGHT FROM THE EMI PRESS OFFICE

NOEL GALLAGHER AT LONDON GIG

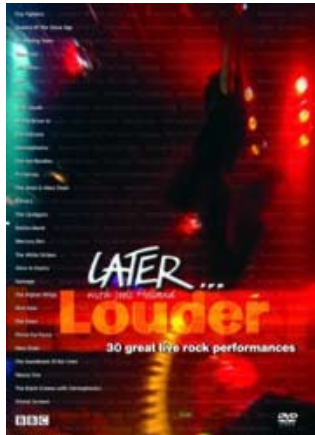
Oasis beast Noel Gallagher was spotted at the Astoria gig in London on April 23rd. Noel had previously admitted to being a fan of The Vines, The Strokes, The Hives, The White Stripes and BRMC. On the state of the current music scene he added 'it is an exciting time for young kids growing up listening to the new crop of bands'. Also attending the same gig were Fran Healy of Travis and The Thrills.



Photo: Tom Sheehan

BAND RECORD NEW TRACKS FOR JOOLS HOLLAND

Filming took place this Tuesday, May 6th for the new series of 'Later...with Jools Holland.' The band performed Get Free, Outtathaway and Homesick. The show is due to air in the UK on May 16th.



Lou Reed and Kings of Leon also performed on the show. The band appeared on 'Later' in 2002 where they performed Get Free, Highly Evolved and Autumn Shade. The performance of Get Free is now available on the DVD 'Later...Louder.'

ROB SCHNAPF TO PRODUCE SECOND ALBUM

It has been conformed that Rob Schnapf will be producing the eagerly anticipated follow up to 'Highly Evolved'. The band are due to leave the UK next week (commencing 5th May) a fly to Bearsville, New York where recording will begin. It has been rumoured there are two potential titles for the album, 'Fuck The World' and 'Winning Days' though it is unlikely that the former will get the go ahead for obvious reasons.

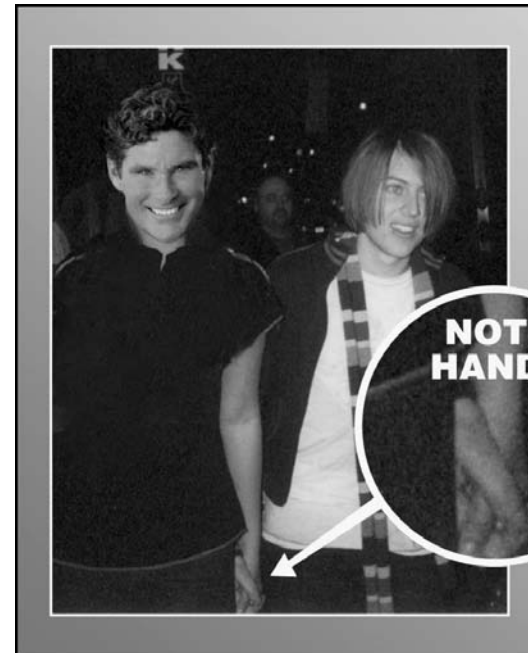
In a recent interview Hamish added "'Amnesia' will be on it, 'Fuck The World's definitely on it, we're gonna record 'Evil Town', 'Drown The Baptists', 'Sun Child', hopefully 'Blues Riff' will make it, that's a good one, 'TV Pro'... There's a couple of new ones, one called 'Going Gone', we've done that at a soundcheck but we've not played it at a gig yet, and that's not any of the previous demos, and 'Windy Days' (Winnind Days) will be on it, that's another one."

VINES LATEST NEWS

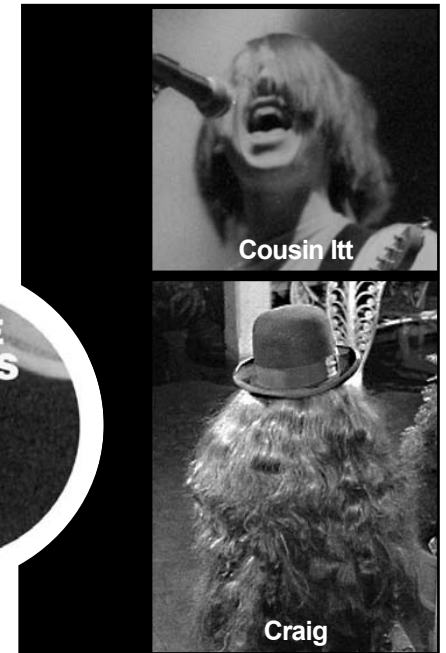
FROM OUR MAN NIGEL CHESTSCHESTERSON

CRiKEY!

Hassel 'Hoff yer face' Craig?



Nicholls in high spirits as he leaves Roseland gig hand in hand with Knight Rider star David Hasselhoff.



Nicholls revealed as tawdry man behind the curtain. He played 'Cousin Itt' in 'The Adams Family'.

COCA-COLA vs THE VINES

It's Not The 'Real' Thing

Vines Fans Help Band Solve Photo Mystery

On April 6, 2003, Rory Holmes, a member of the-vines.net, a fan site dedicated to The Vines, asked this question on the site's forum:

"I was just wondering if anyone has seen those new 'music' coke cans that have just recently come out in Australia? Apparently they are collectables or something but yeah that's not the point.

I was just staring at the can today and it looked like Craig on the can singing into a mic with his guitar just hanging there.

Has anyone else seen this? I think it is the #2 coke can. On the same can is a fella with curly hair who is playing a bass left-handed.

Just wanted to know what people thought of this and whether it was actually Craig?"



The following day, Dorothy Jo Jones, another member of the-vines.net posted a photo of Craig Nicholls, which looked amazingly similar to the illustration on the can. The pose, shadowing and intricate detail appeared to be identical in every way.



Photo: NME

The image was traced to an NME photographer.

Days later, the Vines Management revealed that they knew nothing of the Nicholls' image being used to launch this promotion. Thus began the hunt for the photographer of the photo in question and members of the-vines.net fansite were asked to help solve this mystery.

Shortly afterward, the fansite struck gold. A member of the fansite's forum, Kate Farr, found the origin of the photo on the Internet. It came from the Nottingham Rock City gig on October 30th, 2002, which was part of the New Musical Express' (NME) Term Warfare Tour.

NME were then contacted and they confirmed that their photographer, Phil Wallis, did indeed take the photo and neither NME nor Wallis were ever contacted for permission by the Coca-Cola Corporation. NME photo editor, Marion Patterson, was very surprised that Coca-Cola went this route

instead of going through the proper legal channels to use their photo. Patterson, quickly sent an e-mail to Vines Management with all of the necessary information.

During this time, forum members took it upon themselves to ask Coca-Cola about the familiarity between the can illustration and the Craig Nicholls photo. Coca-Cola denied using Craig Nicholls for the promotion and on April 16th, Kayla Morin received this response from Coca-Cola:

Dear Kayla,
Thanks for your mail.

No, it isn't an image of the Vines singer Craig Nicholls. It was an image designed by an artist from his imagination. If you have any further information please call 1800 025 123.

Regards,
The Coke Webmaster



Photo by Mike Olliffe

A young Craig enjoying a bottle of Coke...now it's Dr Pepper

"It was an image designed by an artist from his imagination".
Coke's response to the identical image

At the Atlanta, Georgia concert where The Vines performed, ironically enough, at The Coca-Cola Roxy, Patrick Matthews was asked what he thought about the Coke can controversy where he answered, "I think Craig's gonna sue them (laughs)."

Craig Nicholls was also asked the same question and responded, "Yeah, I know that you're not supposed to use a picture without legal permission. I don't know, I don't know...my lawyers will deal with it. Well, actually, I've been drinking Dr. Pepper now. Since I've been in America I've switched but you know Pepsi and Sprite are good too."

Although the infamous Coke cans are still being sold in Australia and have become somewhat of a collector's item, the Coca-Cola Corporation have now pulled the can promotion from their website.

Jane Toner, a representative of Coca-Cola recently issued this statement: "The concept of the Coca-Cola Music Rock Can is to depict a range of generic images associated with rock music. As such, Coca-Cola never intended that the images depict a particular artist or band. However, we are aware of some concerns that have been expressed about these particular cans so we are ensuring that no more of these cans are produced until those concerns are resolved." Coca-Cola is now seeking legal counsel.

The cola drama continues...

Linda Perez Murphy

ATHENA

By Athena Holbrook

IN ATLANTA

How she met the band, sneaked backstage and had a song dedicated to her.



I can barely believe the luck I encountered the day of The Vines show in Atlanta. I guess it all started when I arrived at the Coca-Cola Roxy Theatre with my friend, Aria, at around 1:30 pm the day of the show. We were the first fans to arrive and as soon as we went behind the venue near the buses, who should pop out but Craig Nicholls.

He had just awakened and was going to go get breakfast at the fast-food place nearby, but

took some time to talk to us and sign some posters. We thanked him and started walking to the front of the venue when we realized we had completely forgotten to get photos. We ran back and Craig enthusiastically posed with us and talked to us some more.

At one point Craig lifted up his sleeve revealing a black arm band with a skull that on his wrist and proudly announced that he had gotten it off the Internet. He went off to eat and my friend and I went up to the front of the venue, shaking with excitement and frantically calling everyone we knew to tell them about the encounter.

A few minutes later Hamish walked out of the passage way leading from the back to the front of the venue and looked around. We ran over to him, chatted and got autographs. He mentioned something about drum lessons he saw on a poster that was stapled to a telephone pole a few feet away. Then he was off to get food with a friend, so we sat down in front of the venue to wait.

“...he had an insane amount of energy, jumping out in front of random cars and laughing” Athena

A little while later, Martina, another friend of ours arrived, and we ventured back near the tour busses once again. Craig was outside

skateboarding around the bus, but came over to talk to us. Though his movements were very slow and calm, he had an insane amount of energy, jumping out in front of random cars and laughing. He pretended to throw his skateboard out at the cars, and bent down to ‘tie his shoes’ in front of another. He even jumped on the back of one.



Craig peruses the horizon for victims as he prepares for skateboard anarchy.

As we were talking, he told us that earlier he had climbed into some guy's convertible, and the guy had gotten really pissed off even though Craig was just playing around. Craig complained that some people just don't have a sense of humor. A few minutes later a man drove up and, in an annoyed tone demanded to know who was Craig. Craig replied, “Nah man, I'm not Craig,” and eventually the man pulled away. As he drove off Craig leaned in and told us, “You see that guy? I took something from him, and now they're looking for a guy in a green jacket, but I changed jackets!”

Then Robert Harvey from The Music came outside and Craig called him over. He brought out these nun chucks and Craig and Robbie began to swing them around and do martial art type moves. Soon all the guys from The Music were out and talking to us, signing stuff and taking photos. Craig sat down in the clovers and began to grab hunks of them out of the dirt and throw them onto his long, unkempt hair. He turned to Robbie telling him to hit the clovers with the nun chucks when he threw them and began to throw clovers in his direction. “You've got clovers in your hair,” Robbie said as he reached down and tried to brush the clovers out of Craig's hair but to no avail, as they were woven throughout the tangly mess. Craig just smiled and laughed, peeking through the strands hanging in his eyes.

A few minutes later my friend Melanie called and Craig took the phone. “Hey Melanie! Where are you? We're waiting for you!” he said as we giggled. When my friends Cassie and Tiffany arrived, he thought they were Melanie too. When Cassie called her friend DJ to get Craig to talk to her, he called her Melanie as well. Finally when I got Craig to leave a message on my friend's voicemail, in which he referred to my friend as Melanie even though my friend is a he.

“You see that guy? I took something from him, and now they're looking for a guy in a green jacket, but I changed jackets!” Craig

Earlier my friend Aria had given Craig a chocolate egg, which seemed to excite him very much. He kept thanking her for it and fiddling with it.

ENCOUNTER OF THE MONTH



Craig with supporting band, The Music

Earlier my friend Aria had given Craig a chocolate egg, which seemed to excite him very much. He kept thanking her for it and fiddling with it, and then when I asked him the random question I always ask people, 'If you could change your name, what would you change it to,' he replied, "Chocolate...yes chocolate." We all looked at each other funny, and then Tiffany asked him how he

was liking Atlanta so far. His response was, "Yes." Another funny look, and then we continued to talk, asking him if they were going to play 'Evil Town' or 'Autumn Shade II' and he said yes, mentioning that 'Autumn Shade II' is his favorite song to play right now, and that he wants to put it on the next album. I also asked him if they were going to play 'Country Yard' that night and he said

ENCOUNTER OF THE MONTH

"just for you guys," then asked for our names.

Finally, after what seemed like days, we got inside the venue and rushed to the front of the stage. Then Music came on and they were amazing. Now The Vines came on stage and Craig announced something about who the song was for and began to play 'Country Yard' for us. The show was brilliant. The only bad thing was the crowd surfers, one of whom fell on my head. The battle scars were many. I have a killer bruise on my elbow from getting slammed into the barrier, but hey, all the pain was totally worth it.

After the show we all hightailed it to the back, in hopes of seeing The Music and The Vines one last time. I met a roadie dressed in a 'The Who' T-shirt, and he introduced himself as Stubaby. Throughout the time I waited for the bands, Stubaby brought me all sorts of treasures like a set list, a T-shirt, Craig's guitar pick, Hamish's drumstick, a picture and best of all, half of Craig's smashed guitar! Hamish and Ryan came out during this time and I went up to Ryan to get my poster signed and say hi.

It was all amazing but I still hadn't seen Craig. After two hours of waiting in the cold, getting screamed at by my mother, and heckled by the crowd, all of whom absolutely hated me, the unthinkable happened. A girl and her friend walked to the back door to go backstage with their passes. BUT, one of the girls didn't have a pass, so the one who did turned to the crowd, asking if anyone wanted it. I rushed to her and took the pass, thanking her quickly, and ran like a racehorse backstage. I walked into the hall where the show had been, now empty with trash strewn everywhere. Through the doors and in another room there was an after party going on which I nervously entered. A man stopped me, stating that it was 21+ but I didn't care, and apparently neither did he because he let me go in.

Band members were scattered around the room, talking to people and seemingly having a

jolly good time. Hamish was talking to a few people and Ryan and Patrick were sitting on a bench, swamped by people. But I didn't see Craig anywhere! I went up to Hamish and congratulated him on his performance. We talked for a minute and then I asked where Craig might be. He said that he may have already gone back to the bus but that he would give the note to him. I said no, that I wanted to give it to him myself, but thanked him anyway. I continued my quest to find Craig.

All of a sudden Craig walked out of his dressing room. He recognized me and said, "Did you hear me play the song for you?" I said yes and thanked him repeatedly, bursting with goofy smiles I'm sure. I gave him a hug and a kiss on the cheek, then gave him the picture with the note written on the back. He smiled and gave me a kiss on the cheek, then we talked for a minute or so before I had to leave. I gave him one last hug then stood lingering for a moment, not wanting to leave, but knowing that I had to.



ENCOUNTER OF THE MONTH

A few days before the show I had gotten a fortune cookie that said my lucky day was the 19th, the date of the concert. Though I had never been a believer in fortune cookies, I now swear by them. It was the best time of my life and I wouldn't trade it for anything.



Hamish with Athena

(Right) Craig comes to the conclusion that there may be a reasonable amount of enjoyment to be found while climbing up a bus. It turns out that he was right.



TURNIP OF THE MONTH

TURNIP OF THE MONTH



DAVID PESCHEK

Astoria, London

By David Peschek
Friday April 25, 2003

The Guardian (Zero Stars)

It would seem a terrible error of judgment to throw your guitar to the ground after your first song, but that is what Craig Nicholls does. Nicholls, who gives the impression of a skulking adolescent, drunk on the idea that he is some kind of prodigy, is the Vines; certainly his solid, silent bandmates appear bereft of even a communal personality. Among Australia's least scintillating musical exports, the Vines have sold half a million albums in the US, with respectable sales here, on the back of a bowlerised, banal take on Nirvana's quiet/loud aesthetic that, live, reveals dubious links with 1970s stadium rock.

Nicholls is cast as the tortured lightning rod for a generation's pain, so he sprawls on the floor and screams into the mic almost constantly. But this is not pain, it is a simulacrum of pain offering neither visceral thrills, insight, poetry nor catharsis. It is like watching a tantrum.

The Vines have two songs: chugging mosh-pit anthems like *In the Jungle* and *Highly Evolved* (not something that applies here) and plodding ballads like the interminable *Mary Jane*, passable on record, turgid live and burdened with infinitely pedestrian solos.

When Nicholls does manage to wring anything remotely impressive from his guitar, he strikes a series of ridiculous poses, peers adenoidally through his mop of hair and generally fails to grasp the difference between narcissism (that glorious staple of the rock icon) and attention-seeking.

Halfway through the set, he peels off his T-shirt for no obvious reason, revealing pudgy puppy fat given a sickly bloom by the blue light. Then he puts it back on. Later, he threatens to dive into the crowd, but doesn't. He trashes his guitar and the drum kit before the encore, then repeats the process afterwards.

A witless cover of OutKast's *Miss Jackson* is the evening's nadir. Luckily, the Vines play for barely an hour: more than enough of Nicholls' voice (with a range stretching from nasal whine to caterwaul), and the meatheaded hack and bash of his band. A dismal, joyless, depressing evening.

Linda's Comments: **Who is this David Peschek and why is he so obsessed with Craig's mannerisms and physique? Clearly Peschek had already decided to trash this gig before it even started. Did he not notice the crowd enjoying themselves? Was he the only one having a 'dismal, joyless, depressing evening?' Or perhaps was he just repeating what all of his blind dates say? Sounds like a bitter music reviewer to me (which aren't most music reviewers anyway?). If anyone has any info on this creep's failed attempts at playing in a band, please let us know.**

Anyway, this is why we are awarding David Peschek with the Turnip of the Month award (and I have a great place Peschek and put it too). Congrats Jerk!

ENCOUNTERS

BOSTON

by Louise Budner

In Boston, as my friend Kate and I were heading into the venue, the Avalon, we caught up with Hamish Rosser and were able to chat with him for a bit. Very genial and friendly, we talked about various things, including the Internet, recording, the evils of Los Angeles and the infamous Coke can.

When asked about the Coke can, he said he had heard about it and kind of laughed about it. He thought they might be removing it from the shelves soon. We told him we found out about it on the Internet and asked if he went on the Internet much. He said "just for email, not much else". Downloading music was then brought up; he said it was funny, because many people in the audience already knew the words to unreleased songs since they downloaded them from the Internet.

Recording was another topic we discussed. Rosser said they would be recording somewhere in upstate New York, possibly near Woodstock. We asked him why they were not recording in Los Angeles, and he said that they would never go back there if they could help it, because they really hate being there. The people would name drop and were really into themselves, he told us.

At the end of the evening, we waited around to meet more members of the band and got to talk to Patrick Matthews for a short while. He was also friendly, despite the fact that he had told us he just quit smoking mid-tour. One of our first questions was, of course, about the Coke can. He laughed,

too, and said "Coke would probably be taking it off the shelves" but that "Ryan's girlfriend had bought a whole case before Coke had the chance".

We also asked him about recording and he was a little fuzzier on the details. He thought it might be somewhere in upstate New York, but was not 100% sure. The producer of the first album, Rob Schnapf, was then brought up, and Matthews said he hoped Schnapf would be producing the next album, too. Matthews felt Schnapf had brought a lot of good ideas to the recording processes. He was then asked if he would be singing back-up vocals on the album this time, since he sings them on tour. He laughed and said no, he just wanted to play the bass, that's all. Matthews also commented that evening's show was one of the best they had played on this tour, along with the show from Kansas City, MO.

Ryan Griffiths and Craig Nicholls were a little harder to pin down at the end of the night, and, alas, we were not able to talk to them. Griffiths has an amazing ability to sneak around a crowd and eluded us and poor Nicholls was being mauled by a bunch of crazy teens. We tried to talk to Rosser again, but seeing Nicholls being pawed by said teens, he ran off very quickly. So, we bid adieu to Matthews and headed off into the rainy cold night.



ENCOUNTERS

VENTURA

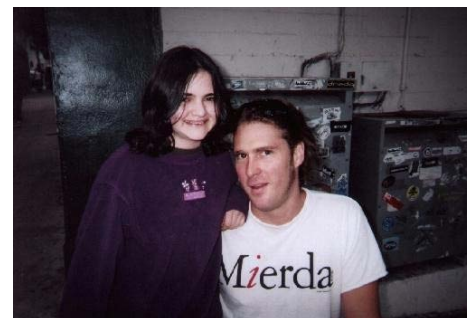
by Cassie Callais

Ann Monlux and Alissa Medina went to the California show at the Ventura on the 23rd of March. Alissa traveled 100 miles just to see the show. It was Alissa's first concert. They got to meet Ryan, Hamish, Craig, and Patrick prior to the show. Autographs were received and pictures were taken. Hamish was the friendliest they both agreed.

The opening act was The Youth Group. Alissa thought they were great. She thought they were enthusiastic and the interaction and response from the crowd was good. Ann thought the opposite said they were just alright. They played for around half an hour.

The second act was The Music. Ann thought they were great. She felt Robbie fed off of the crowd's energy. She witnessed a unity within the crowd because on Robbie's shirt it said, "Fuck War" so the crowd shouted it out, and Robbie gave the peace sign. Alissa on the other hand did not like The Music very much, and commented that she practically fell asleep while they were on. She did admit that they interacted with the crowd well and she thought the crowd seemed to like them.

When the Vines came on the girls felt they played really well and interacted with the crowd nicely. They both agreed the show was fantastic. Alissa's favorite songs were Get Free and Sunchild. Ann's favorite songs were Outtathaway! and Ms Jackson. Alissa rated the whole Vines experience a big 10!



BOSTON

LIVE

by Louise Budner

Driving through the fog and rain in Boston, my friend Kate and I amazingly enough found the club, despite the never-ending roadwork, traffic and confusing street signs. The club was situated across from Fenway Park, and thanks to the same rain and fog, the Boston White Sox's game was cancelled. This allowed us the best parking spot in the world, directly across from the club. While we had arrived early, it was not early enough to meet the band before hand so we went to various clubs and bars around the area to try and find them, but alas, to no avail.

After waiting in the rain and cold for quite awhile, the club opened up and as we were walking in, Hamish Rosser was coming in, too. We were able to pull him aside and chat with him for a bit. Surprisingly, no one stopped to talk to him as people walked past us on their way to the bar or stage. After we finished, he went back stage and we headed for the bar. Soon, The Music came on and we walked around for a bit.

When The Vines came on, we were able to maneuver ourselves toward the front of the stage and were one row of people back from the barrier. Craig Nicholls spoke, and for the first time, I could actually understand him, as he thanked the audience and The Music. They opened with their tour standard, "In the Jungle." Nicholls's voice was in top form, and his harmonies with Patrick were spot on, especially during the opening of "Amnesia." His screaming was kept to a fair minimum (at least for him) and even that was in tune most of the time. For "Autumn Shade," his voice soared to falsetto and back without problems. On one of the new ones, "Evil Town," he sang most

of the song, and it was perhaps one of the best performances of that song I've heard to date.

Nicholls seemed more relaxed than other shows both Kate and I had seen or heard, and was even talking to the crowd between songs, mostly thank you's. During the beginning chords of "Ms. Jackson," he asked the audience if we knew about the part of the song where the original performers, Outkast, would sing "wooooo" after the line, "I'm sorry Ms. Jackson." He informed us that he was putting a stop to that. It took a while for us to realize what he was saying, however. After a few more chords, he sung the first lines in a way that was enough to break your heart. He then went on to have fun with the song, changing many of the lyrics, adding a couple of words of his own, and at times, completely ignoring the rhythm supplied by Rosser. There were more than a few confused looks on the faces of the audience during that song. He enjoyed playing around with the lyrics and changed them around on several songs like "Ms. Jackson" and "Mary Jane."

The whole mood was lighthearted and after "Ain't No Room," Rosser broke out into a little drum solo, to which Nicholls said, "I didn't ask for a drum solo," and told Rosser they weren't in Kansas City or Las Vegas anymore. Nicholls then proceeded to try to get Rosser to play more. Understandably, he couldn't follow what Nicholls was saying and didn't reply. To which Nicholls then said, "Aw fuck it," and went into the originally titled, "Autumn Shade II."

At one point, toward the end, Nicholls got caught up in his guitar strap and when he managed

to get free (excuse the pun), he flung the guitar toward the audience. It slid along the stage, heading right toward us. As we were about to duck, the guitar stopped against a barrier on the edge of the stage. It was a little frightening, nonetheless, and scared the hell out of the kids in front of us.

"Get Free," the last song before the encore, was performed completely unhinged and the crowd went wild. Toward the end, he proceeded to destroy Rosser's drum kit, which has become par for the course. Rosser then threw his drumsticks into the audience and the band proceeded to walk off the stage. Looking at the wreckage onstage, we were not sure if they would be back, but as we were to find out the next day in New York City, not even a hole in the bass drum of the drum kit could stop them. The evening was capped off with "1969," which was immediately followed by "Fuck the World" and one of the longest intros I have heard for this song. By the end of the song, everything had completely disintegrated, including Nicholls' guitar, which was smashed into oblivion. I had never seen a more dead guitar.

In all, the concert was great fun, the audience truly enjoyed the show, and I believe the band enjoyed the show, too. Kate and I waited for the band after the concert, and ended up talking to Patrick Matthews, who was in good spirits from performing what he thought was an excellent show. We would have to agree.



ROSELAND

The Roseland Ballroom, New York, New York, April 12, 2003

By Linda Perez Murphy

Considering that the Vines get practically no airplay on New York City stations, I was pleasantly surprised to see the multitude of people waiting to get into the Roseland Ballroom venue—the line went on for a two-city block radius and wrapped around it. Also thinking back on my failed attempts to find Vines singles and imports at Manhattan's trendiest music shops, and being told by the owners that, "Vines music doesn't sell," my first thought after seeing the crowd was, "Who knew there were so many Vines fans in New York?"

As the house lights came down, The Vines walked onto the stage. With no introduction needed, they were greeted by a very enthusiastic crowd of all ages (yes, there were young children in the audience). Craig Nicholls appeared in his "I am Samson, and I will never cut my hair" mane which resembled more Cousin It chic than rebellious rock star. They opened with the classic "In the Jungle," and the crowd went appropriately animalistic.

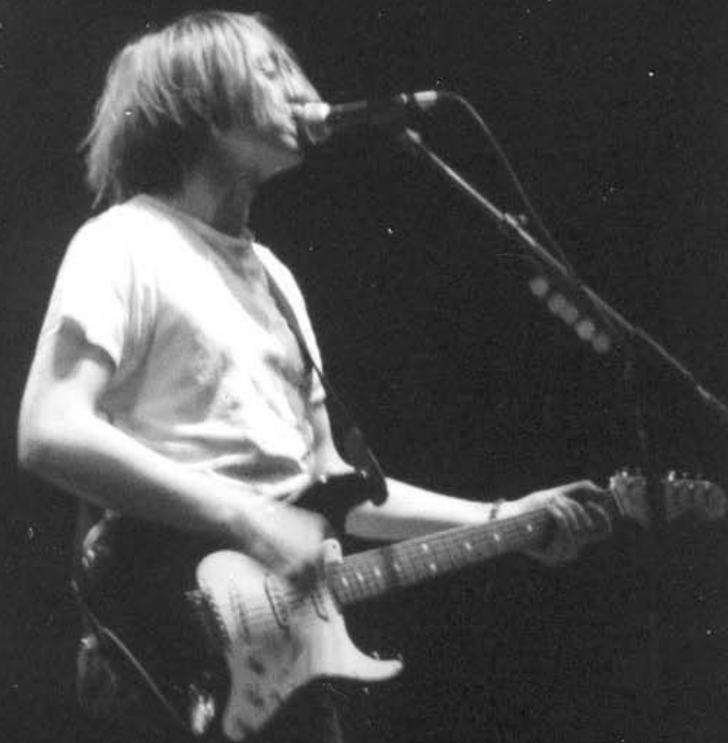
The next tune was "Amnesia," a new track that will soon appear on their next album. Ryan Griffiths comes into sight for this trance-like ballad which is sure to confirm that The Vines are not just some rock n' roll freak out act, but a band that can nail both ends of the rock music spectrum with

dead on precision. Subsequent songs were the Vines standards, "Outtathaway" and "Autumn Shade," guaranteed crowd pleasers.

Next to follow was another unreleased song, "Evil Town," delivering a "1969"-like mellow but gritty rock feel. Patrick Matthews, the "rock" of the group, supplied a steady bass beat to this hard edge song, and Nicholls wailed out the lyrics. "Evil Town" was then followed by "Ms. Jackson," "Mary Jane," and "Ain't No Room," all of which are must-hear songs at any Vines gig.

The band then started to play "1969," but suddenly stopped short and went right into "Autumn Shade II." Many fans may have felt cheated as "1969" is a magnificent track, but "Autumn Shade II" quickly made up for the loss. However, the moshers, still in a frenzy, continued to crowd surf to the soft and moving ballad.

Then came The Vines' claim to fame, "Get Free," a tune that is a real crowd favorite. At the end of this number, Nicholls trashed the drum kit so badly it almost seemed unsalvageable. But, in came their talented roadies who worked their magic and reconfigured the demolished drum kit almost as good as new; even though the bass drum was now busted. Nicholls left the stage gulping the last



ROSELAND SPECIAL PHOTO MONTAGE BY LINDA PEREZ MURPHY



bit of his new beverage of choice, Dr. Pepper, and then tossed the can into the audience.

With the crowd still wanting more, the band came back for an encore and played "Homesick" and "Fuck the World," a pure punk, Sex Pistol-esque, hardcore tune. After "Fuck The World," Nicholls savagely swung his white guitar around, getting the cord wrapped around the guitar, the mic and his legs. He continued flailing the guitar and attacking the drum kit with wild abandon. Hamish Rosser continued playing until the drum kit was completely shot. Realizing there was nothing of the drum kit left to attack, Nicholls then began knocking over amp heads in sheer madness. With his assault on the equipment finished, he decided to quench the crowd's thirst by splashing yet another can of soda onto the audience. The 45-minute set was now over.

The show in a word - amazing! I had heard so many negative things about how The Vines cannot play live and this show totally proved those critics wrong. The Vines played a sharp yet raw, remarkable, and impulsive set of pure rock perfection that places them apart from all the other "The" bands.

A Play-by-Play of The Vines Roseland Show and My First Vines Experience

8:00 am

I couldn't sleep. The Vines Roseland gig was over 12 hours away yet that is all I could think about. Having received a call the night before from Vines management arranging for a photo press pass and VIP tickets, my mind was in overdrive as I thought of all the things I had to do to prepare for the evening ahead. I hadn't picked up any film so I knew I had to do that sometime tomorrow before show time.

10:00 am

Louise and Kate called. They're just leaving New Hampshire now to come to New York City. They believe it should take them three hours maximum, which should be around 1pm, plenty of time to get into the city and pick up some film in Manhattan.

11:00 am

After a quick shower, I frantically look for an outfit that will be comfortable yet not too shabby. After looking over a number of outfits, I settle for jeans and a China Town baseball t-shirt. Ah the insignificant decisions women make so important.

11:30 am

I started to pack all the things I think I may need--my camera and three lenses, my flash, regular film (not for the show but perhaps for afterward), a single-use camera as a back-up, a portable tape recorder in case I meet up with one of The Vines and can get them to do an impromptu interview, a set of questions for the band members, extra cassettes, my Highly Evolved and The Music CDs, a sharpie, and a pen. My bag was overflowing. I switched to a bigger bag and squeezed everything in, just making it.

12:00 pm

I searched online for photo developing shops that carries film at 1600 speed which is not available in all areas. I had to pick a high speed film because you're not supposed to use a flash during the show. I found a shop that closed at 6:00 pm. I called and they carried the film and it was near the Roseland venue. Score!

1:30 pm

Louise and Kate called. They will be late. Something about them being lost or traffic. I told them we needed to be in Manhattan before 6:00 pm and they assured me they'll into get to Brooklyn in plenty of time.

2:30 pm

Still no word from Louise and Kate. I decided to take some photos around the house just to see if my camera was working properly. All was fine. I also tested my recorder. I recorded myself saying, "We're at the Roseland ballroom where the Vines have just completed their set. With me now is Hamish Rosser, Vines drummer and Craig guitar trashing target. Hamish, how do you think the show went?" I proceeded to do a very bad Australian accent sounding more like crocodile Hunter's Steve Irwin. I listen back to see if it recorded, and to my embarrassment, it worked fine. I quickly erased it.

3:30 pm

After listening to Highly Evolved and a few Vines demos I got off the Internet, I was quite pumped up. But still no word from Louise and Kate. Now I am pumped and nervous. What if they're lost? What if they've been in an accident? Damn, there goes my ride!!

4:00 pm

I turned on the television to relax. There is some movie on about an American woman who is stuck in Mexico. Her brother's been shot and now some men are after her. I fall asleep. I have a dream that the Vines concert is in Mexico. I walk into a cantina and the Vines are dressed in full mariachi garb reminiscent of Steve Martin, Chevy Chase, and Martin Short in The Three Amigos. The area is very rural and the audience is made up of poor Mexican families, complete with babies and old women. I try to imagine what this mosh pit will look like. The Vines start to play Get Free but in Spanish, Quiero ser Libre, quiero ser libre, directamente en el sol. The crowd is enjoying themselves, but no crowd surfing yet except for a few flying chickens. Craig gets into it and throws his sombrero to the ground and starts doing a hat dance. The crowd cheers. Then Craig stomps the hat and the crowd freezes and gasps. Realizing they've just insulted the entire country, The Vines run off stage with the audience chasing behind them. I run with the crowd and find The Vines caught in a corner being pelted with eggs. I actually start laughing and wake up laughing. The dream made me hungry. I decided to make some eggs in the microwave.

5:15 pm

Now I am panicking. There is no way we will be able to make it to the photo shop in time. I decided to go online to try to find another shop. I found one in Greenwich Village which is open until 7pm. While online, I saw that

JP was on. I tell him what happened and he told me not to wait. He said to get to the city as quickly possible, otherwise I may miss my opportunity to get the photo press pass. I started looking into car services when my doorbell rang. Louise and Kate were finally here. I got to know Louise and Kate over the Internet and it's was great to finally meet them. As much as I wanted to sit and chat, time was running short and now we had to take a detour to pick up the film. I hoped we wouldn't run into traffic.

6:15 pm

We got stuck in traffic. Not knowing downtown Manhattan too well we took to the local streets and made what felt like countless lefts and rights. I was embarrassed that I didn't even know my own city, but hey, I don't drive. Oh well. At least the girls got a nice mini-tour of China Town.

6:45 pm

We arrived at the shop and I ran in. The shopkeeper remembered my call and gave me a discount off the roles of films. I ran back to the car and we're off to the show.

6:50 pm

We drove up to the Roseland Ballroom and the line was shockingly around the corner. Hmm...I wondered if could I get in by going to the front? I did have VIP passes. I took a chance and was told to pick them up at the desk. I was told my name was not on the list. Oh uh! I called the Vines manager, Andy Cassell, and prayed he could work it all out. He told me he would try. Oh great! All this for nothing? The girl looked again and asked, "Are you Dreamin Insane?" I answered excitedly, "Yes, I'm Insane!" Now with passes in hand, we went inside to check the place out.

7:15 pm

I met up with my other Internet buddies Marissa and Annie. We were all excited to finally hook up. We had a few drinks and took some photos to remember the occasion. Kate almost got busted for underage drinking. Phew! Louise and I decided to check out the VIP area. It was up in the side balcony and had a great view of the stage. Thank God I didn't have to sacrifice myself to the mosh pit (thanks Andy!!). We found a spot to hang and Louise whispers, "Look it's Craig." I couldn't hear her so I thought she said Ryan. I glance over and have no idea what she's talking about. I don't see Ryan. "You see him?" she asks. "Who?" "Craig!" she says. There was Craig standing but a few yards away from me, looking out onto the stage and smoking a cigarette. I thought about walking over and saying hi but decided to leave him alone. He sort of gave that vibe so I respected that.

7:45 pm

The lights dimmed and The Music came onstage. Louise didn't care for them much but I liked them and thought they were great. As I watched, I also peeked over and looked at Craig who really got into it. He was swaying around in some state of ecstasy, and played with the pull chain on the wall's light fixture. At one point, he got down and looked like he was praying. It seemed Craig had found a new idol and his name was Robert Harvey.

8:45 pm

The Music's performance was now over. I had to find a way to get by the large crowd at the front of the stage. My photo press pass allowed me access right smack in front, but the downside was I could only be there for the first three songs. I was directed by security how to bypass the crowd, then sat and waited for the show to start.

9:00 pm

The Vines came on and the crowd went wild. I quickly tried to go through two rolls of 36 exposure film in about 15 minutes. During 'Outtathaway' I suddenly stopped taking photos and found myself dancing and dancing. Then I came back to my senses and thought, "I'd better hurry up and use up this film before this song is over." It was truly amazing being that close to the band. I felt so privileged. I wasn't able to finish my second roll but I knew I could get more shots from the balcony.

9:20 pm

During Autumn Shade, I ran back upstairs and proceeded to take photos. I walked to the end of the balcony and ran into Robert Harvey and Stuart Coleman of The Music. I told them how much I enjoyed their performance and they gladly signed my CD. They were really sweet. When I went back to where Louise was sat, she told me she had a little run in with The Strokes' Julian Casablancas. She didn't know it was him at the time and it seemed he wanted to maneuver himself next to her to get a better spot. She gave him the dirtiest look and scared him off. After realizing it was Julian, she felt like the biggest idiot but I thought it was cool. Later I'd heard he'd ridden his bicycle to the gig. I wish I could have seen that.

10:00 pm - 12:00 am

The show ended and we all decided to go to the back of the venue to see if we could meet the guys. The tour buses were there so that was good sign. As we waited, we watched a mother bitch her daughter out because she didn't want to wait. The daughter pleaded with her and it was amusing to see the mother so moody. But this was a woman on a mission. She started talking to the roadies outside and they were nice enough to go in and get Craig. He took photos with the girl and then went back inside. We were all amazed. How do moms always get their way? Craig came back out and started giving autographs. He signed my Highly Evolved CD. There were some girls waiting and they came at Craig like zombies in a George Romero film. Craig screamed and I don't blame him--these girls were scary. One girl asked him to hold a rag doll and pose for a picture with it. She then asked, "It looks like you, doesn't it?" He laughed nervously. A pretty woman asked if Craig was going with them. Obviously she was with the band. He said he was and I was afraid I'd miss my chance for a photo with him. I tapped Craig on the arm and asked if he'd take a photo with me. He said yes. Then my friends Kate and Marissa jumped in to take photos with him too. When Kate was posing with him, Marissa tried to grab Craig's scarf from behind but was actually choking him in the process. After the photo, Craig grabbed his throat and staggered. I was the only one who got to see that! I missed Patrick and Ryan but saw Hamish. He was quite the flirt and gladly posed in a photo with me.

12:00 - 3:00 am

We'd heard from Hamish and some of The Music's roadies that everyone was going to Don Hill's, a bar on Greenwich Street. Unfortunately Hamish got the streets wrong so while he went with his crew, we went with the roadies and got lost. The roadies then decided to go to Max Fish, a sleazy chic bar on the Lower East Side. They promised us The Vines would eventually meet us there but after many blocks walked and many cabs taken, I was not in the best of moods anymore and decided to call it a night. Kate, Louise and I had to cab it back to the car. We then figured out where Don Hill's was and I asked, "Do you want to see if The Vines' are still there?" We decided to check it out. Unfortunately we only had about \$25 between the three of us, and with a \$10 entrance fee, we realized it was the end of our Vines night. We stopped off at a gas station, filled up the tank, got some Starbucks Frappuccinos and Twinkies and went home. All in all it was quite a fulfilling evening. Next time we'll bring a map and more money.

Norfolk Theatre

17th April, 2003

LIVE



As I got to the smallish venue, the originally named Norva Theater in Norfolk, VA, for The Vines' April 17th show, neither the cold rain nor the horribly expensive beer prices affected my spirits. Inside, the hall was only half filled, and I thought it might stay that way; however, much of the audience got to the theater during the first act, The Music. So, by the time I made my way up to the front, shortly before The Vines were to go on, the theater was mostly filled.

The Vines came out to loud cheers and opened with "In the Jungle," the standard opener for this tour. I would have enjoyed the song more if there hadn't been a person behind me pushing me on purpose during most of the song. I turned around to find a guy doing the pushing, and when I asked him to stop he gave me a "it wasn't my fault" look and pointed behind him. As I noticed the person behind him wasn't anywhere near him, I told him what I thought and he came back with, "Go back to where you came from." Which I replied with, "You don't have to be so rude." Looking at this guy, I was surprised that not only was it a guy pushing me (a girl) around but that he was not a teenager, but someone who had to have been in his mid-thirties, according to the wrinkles around his eyes. He was small, which made sense as to why he was pushing me as I was a half an inch taller than him and therefore was in his way. Of course, if I had been a 6 foot man, I doubt he would have touched me. But, I digress.

Craig Nicholls voice was in good form tonight, proving he can stay in tune when he wants. Of course, never one to disappoint, his voice went up, down and screamed all around over the course of the evening.

At the start of second song, "Amnesia," Nicholls went up to the front of the stage and people went crazy. When he got back to the microphone stand, he was singing pitch-perfect harmonies with Patrick Matthews.

On Ms. Jackson, Nicholls' voice was especially

good, singing well in-tune and soaring up to falsetto and back without the blink of an eye. Of course, that didn't stop him from changing the lyrics around, making the song, at times, both poignant and ridiculous.

The evening was quintessential Vines, that is, the controlled chaos of Nicholls. From their typical mix of fast and slow songs, to Nicholls' acrobatic stunts, Nicholls always teetered on the brink before being reined back in by the music. He climbed up on to a speaker stack and made it down without a scratch, jumped up and down off the drum kit platform without breaking a leg and got tangled up in wires without completely falling down (of course, the roadies had to help untangle him). At the end, he did do the standard destruction of drum kit, although, Hamish Rosser was not quite ready this time around. However, the destruction was minimal, and no guitars were sacrificed at this show.

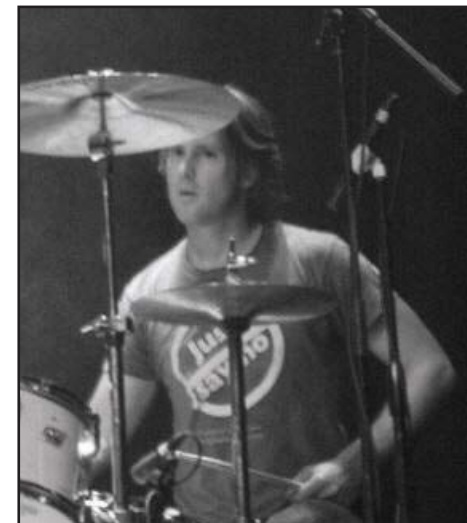
The Vines performed straight through their set list, with little pause in between most of their songs. Nicholls did speak to the audience on occasion, usually saying something incomprehensible. He did have trouble starting the vocals of many songs, dragging out the intros for a few bars until he was ready. There ended up being no encore for tonight's audience, playing straight through from Get Free to Fuck the World, The Vines' standard show closer. As I discovered later from the set list I got, they were supposed to play an encore, with Homesick starting off and Fuck the World ending. Much of the audience and even the roadies were a little confused, until everyone realized The Vines were not coming back out.

The Music's set was all right, pretty much the same as always. I'm not a huge fan, although after seeing them five times, I am beginning to tolerate them. The drummer, however, is absolutely brilliant, and I hope he finds another band one day that can match his talents.

Even though the evening's performance was

short, I was not disappointed and really enjoyed the show. Getting the set lists for both The Music and The Vines, was especially nice and I would like to thank The Music roadie, Ian, for getting them for me.

by Louise Budner



A HISTORY OF RECORDING

FROM EARLY HOUSE DEMOS TO THE LATEST RELEASES



1995 - Craig's Four Track Recordings

Tracks - Unknown
Availability - Craig protects these with his life. They are not in circulation. There is said to be dozens of bags of material on tape.

Producer - Craig Nicholls

At the time The Vines were performing under the name 'Rishikesh'. Another name that Craig had been particularly keen on was the punkesque 'The Spastics' but, for various reasons involving angry people with no legs, this was decided against. David Olliffe, the original drummer, had recently bought a four track so they could embark on their first attempt at recording demos.

It transported itself to Craig's house more often than not, and it was the precipice of what was soon to become the 'Craig Nicholls over night songwriting binge', something that would later semi finance the McDonalds empire.

"Craig would just record at home, he'd spend most of his time either painting, sleeping, or watching music videos and comedy programs on cable, so he would tend to spend a lot of his private time just playing, writing and recording".

As of yet, none of these tracks have resurfaced and it is believed that they are among Craig's private collection.

1996 - Guerras' Garage Recordings

Tracks - Take a Sunday, In The Jungle
Availability - The net and bootleg CD's
Producer - The Vines

Recorded on an eight track digital desk in friend Anthony Guerras' garage, this is the oldest of the Vines early demos currently in circulation on the internet and bootleg CD's. It is rumoured that there was also an early version of 'In The Jungle' recorded during this session but, as of yet, it has not resurfaced.

The sound of this track is reminiscent of early Blur material with a touch of The Breeders.

1997 - Demos & Chaos in a Derelict House

Tracks - Unknown
Availability - Not in circulation.
Producer - Craig Nicholls

In an old abandoned house, a stone's throw from A# Studios in Riverwood, the band embarked on a makeshift recording session involving second rate microphones which resulted in a less than impressive outcome and an argument that almost broke up the band. At this point they were beginning to realise that they needed to work in a studio, with all its benefits, to capture the sound they were trying to achieve.

1998 - Solo Demo Tape

Tracks - Homesick, Country Yard, ????
Availability - Discovered but not in circulation
Producer - Craig Nicholls

Recorded using the four track this tape contains solo performances by Craig and lots of 'tinkering' on a keyboard.

1999 - A# Session - April 25th

Tracks - In The Jungle, Ride and Homesick
Availability - Part of the 6 track demo and the 19 track demo, available via the net and bootleg CD's
Producer - Glenn Santry

Situated on a shopping strip on the 'dark side' of Riverwood, the A# Session was the band's first attempt at recording in a studio. Locals refer to the

'dark side' and the 'light side' of Riverwood. On the 'dark' side we have an environment that can only be described as 'hostile', where it is advisable to avoid eye contact at all times. It is Sydney's version of South Central, LA, but with boomerangs instead of AK 47 assault rifles. On the other 'light' side you can dance freely down the street, wear a tutu and express your feminine side without the fear of being damaged.

Equipped with a baguette sized Casio keyboard and all the rock and roll essentials, the band produced three tracks during this session. This and the following session normally spanned twelve hours, from noon until midnight.

At this stage everything was financed by the boys

themselves so, regretfully, they could not afford to buy the master tape of this recording. What we have left are copies of the master tape. Still highly listenable, they were partly responsible for grabbing the attention of Engine Room and securing a record deal.

The CD was reproduced on a minimum budget and given to venues to get gigs.

1999 - A# Session - July

Tracks - Rainfall, She To Me (or She's Got Something To Say To Me), Winning Days
Availability - Part of the 6 track demo and the 19 track demo, available via the net and bootleg CD's
Producer - Glenn Santry

This was a continuation of the session 3 months earlier.

1998 - 2000 Zen Sessions

Tracks - 1969, Get Free, Drown The Baptist, Sunshinin', Sunchild, Factory, Highly Evolved, Autumn Shade, Country Yard, Down At The Club, Outtathaway, Don't Go, Ain't No Room, Landslide, Blue Riff
Availability - Zen's used as B-Sides, Zen's used on 19 track demo, Zen bootlegs
Producer - The Vines

Most of the widely praised four-track material, and later the eight-track, was recorded at this rehearsal complex nestled in an Industrial site in Sydnenham, a southern suburb of Sydney not far from where the band lived. It is relatively inexpensive, and they have recording and duplicating facilities.

The solid concrete walls allowed the sound to bounce off them, creating what is known in the trade as a 'live' room. At this point they were rehearsing two or three times a week, often Craig and David played separately while Patrick was studying, other times they would play together at Patrick's house at Newtown, but the Zen Studio was where most of the wonderful demos we hear

today were recorded.

Thirteen of the nineteen tracks on the demo given to Engine Room were from these sessions. Several appeared as B Sides.

Feb 2001 - The Q Sessions

Tracks - Get Free, Sunchild, Mary Jane, Outtathaway, Drown The Baptists, Winning Days
Availability - Available on the net & bootleg CD's.
Mary Jane appears on the 5 track demo
Producer - Greg Wales

Two months after landing the Engine Room record deal the band were given the opportunity to record in a professional environment with Greg Wales. The Q Studio had previously been used by the likes of INXS, You Am I and Midnight Oil and was intended as a 'work experience' project of sorts. The aim was to prepare the band for possible future recordings in LA.

Engine room have since publicly stated that these recordings (and their 301 remixes) will not be released officially. It is unknown why none of these have resurfaced as B-Sides.

Feb 2001 - The 301 Remixes

Tracks - Mary Jane (cuts), Get Free, Sunchild, Drown The Baptists (2 versions), Outtathaway (2 versions), Winning Days (2 versions)
Availability - Available on the net & bootleg CD's
Producer - Greg Wales

Based on the original Q Session tracks these remixes are the work of Greg Wales alone and add a feel to the songs that is much different to anything else available by The Vines. They include a Blur sample (Song 2 in Outtathaway), altered intros and a string effect which comes across quite beautifully on Winning Days in particular. Drown The Baptist and Sunchild are given the Psychedelic treatment, resulting in their most Beatlesque 'White Album era' sound to date.

Patrick and Craig recording in A# Studio, July 1999



Post 'Mushroom' Demos

Tracks - Fuck The World, Autumn Shade II, TV Where (now called TV Pro)
Availability - Available on the internet and bootleg CD's
Producer - The Vines

In 2001 The Vines signed an agreement with Mushroom's Publishing division, who were affiliated with Ivy League (management). All of a sudden they had access to a much sophisticated piece of machinery than they had previously been used to, and Craig began to go into creative overdrive, 'Lets do five vocals shall we' he would scream loudly with his velvety hash scarred tone.

Dates unknown - House Demos

Tracks - 1969 - House of David Olliffe, Amnesia, From The Land - House of Craig Nicholls
Availability - 1969 on the net, Amnesia not in circulation, From The Land - 19 trk demo
Producer - The Vines
The names of the rest of the house demos are unknown at present.

July 2001 - Dec 2001 The Sunset Sound Factory Sessions, LA

Tracks - As seen on album, Jose can you see, Outtakes, Ms Jackson (Outtathaway B-side)
Availability - Debut Album 'Highly Evolved', singles.
Outtakes discovered but not in circulation
Producer - Rob Schnapf

By now the band had attracted the attention of Capitol records and were lined up to work with well respected producer Rob Schnapf (Beck, Elliot Smith, Fu Fighters) at the legendary Sunset Studios which had previously been honoured by the likes of Led Zeppelin, The Beach Boys and Prince. The band were flown to LA and given eight weeks to create their debut album 'Highly Evolved' on a slightly larger budget than they had been used to, estimated at US\$500,000 (previous recordings had cost AUS\$600 for the A# Sessions and AUS \$16,000 for the Q recordings).

The results of these sessions can be found on the album though there are several outtakes floating around such as a non Joey Waronker (replacement drummer) version of Factory, the playful outtake 'Jose Can You see' (the vocalist on this 'track' is uncertain), Drown The Baptists, Get Free, Ain't No Room (extended outro), Landslide and the original acoustic version of Ms Jackson. The existence of Landslide and Baptists from these sessions is unknown

Jan 2003 - Velvet Sound Studios

Tracks - Amnesia, Evil Town, Fuck The Word & Drown The Baptists
Availability - not in circulation
Producer - The Vines

These were recorded in Velvet Sound Studios in Sydney and are demos for potential album two tracks.
"J.P. Cooling" Sydney



Photo: Sophie Howarth



6 TRACK DEMO CD

Given away at gigs in Sydney, around the time of their tour with You Am I and Eskimo Joe. Features: In The Jungle, Rainfall, Ride, Homesick, She To Me & Winning Days. Very rare.



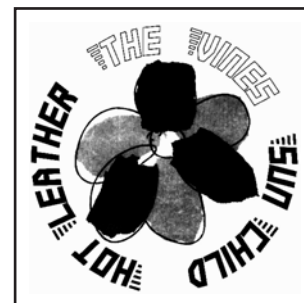
5 TRACK DEMO CD

Includes: Factory, Country Yard, Mary Jane, Highly Evolved & Autumn Shade. Taken from the Zen Sessions (Mary Jane from the Q session). Very rare.



19 TRACK PROMO

Get Free, Winning Days, In The Jungle, Rainbow, Drown The Baptist, Sunshinin', Sunchild, Homesick, Factory, Highly Evolved, Autumn Shade, Country Yard, Down At The Club, Outtathaway, 1969, From The Land, Don't Go, Ride, Ain't No Room



HOT LEATHER

Hot Leather b/w Sun Child. released in Australia only on Illustrious Artists. Limited to 500 copies.



FACTORY E.P.

Factory b/w Drown the Baptists/Ain't No Room (Rex Rec) 7" UK Only. These are Zen Studio rehearsal demos on four track. Limited to 1000 copies.



HIGHLY EVOLVED (SINGLE)

Highly Evolved b/w Sunchild (Heavenly) 7" and CD UK Highly Evolved is from the session in LA last year. B/W Sunchild, recorded in Zen Studios.



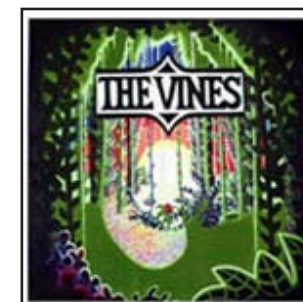
GET FREE UK PROMO

HVN 113CDRP - Heavenly Recordings - Cover art by Craig Nicholls.



HIGHLY EVOLVED PROMO

HVN 36CDP - Heavenly Recordings - Highly Evolved, Autumn Shade, Outtathaway, Sunshinin', Homesick, Get Free, Country Yard, Factory, In The Jungle, Mary Jane, Ain't No Room, 1969

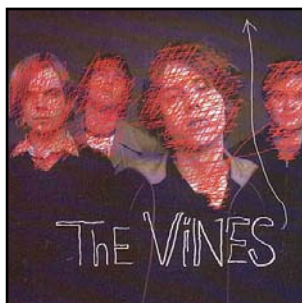


HIGHLY EVOLVED L.P.

Highly Evolved, Autumn Shade, Outtathaway, Sunshinin', Homesick, Get Free, Country Yard, Factory, In The Jungle, Mary Jane, Ain't No Room, 1969

**GET FREE (SINGLE)**

Get Free - Heavenly Recordings - Cover art by Craig Nicholls.
1. Get free 2. Down at the club 3. Hot leather 4. Blues riff (UK 7" only)

**GET FREE (US PROMO)**

One track promo released in the US only

**OUTTATHAWAY (UK PROMO)**

Outtathaway (radio edit) b/w 2. Outtathaway (album version)
HVN 120CDRP Heavenly Recording

**HOMESICK (AUS CD 4)**

1. Homesick 2. Mary Jane (Live) 3. Homesick (Video)

**HOMESICK (AUS 12")**

1. Homesick 2. Outtathaway (live) 3. Highly evolved (live) 4. Get free (live) 5. Mary Jane (live)

**HANDPICKED 2**

Compilation CD by MTV.
Vines track included on this album is Get Free

**OUTTATHAWAY (SINGLE 1)**

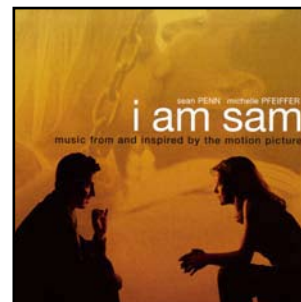
Outtathaway (radio edit) b/w 2. Don't Go (demo) 3. Get Free (recorded Live in Reading)

**OUTTATHAWAY (SINGLE 2)**

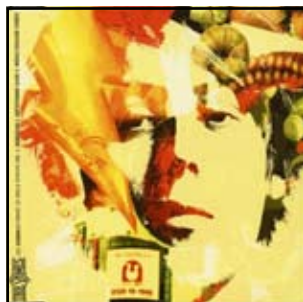
Outtathaway (album version) b/w 2. Ms Jackson 3. Country Yard (recorded at Glastonbury 2002) and Outtathaway Video

**HOMESICK (UK PROMO)**

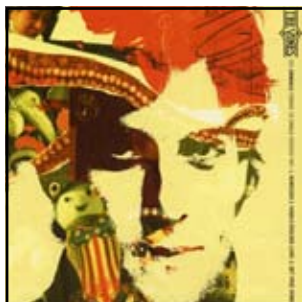
HVN 1320DRP - Numbered Limited Edition UK Only release.
b/w 2. Get Free 3. I'm Only Sleeping 4. Homesick (video)

**I AM SAM (SOUNDTRACK)**

Vines track included on this compilation: I'm Only Sleeping (Beatles cover). The band's first appearance on CD format from early 2002.

**HOMESICK (AUS CD 1)**

1. Homesick 2. Outtathaway (Live) 3. Highly Evolved (Video)

**HOMESICK (AUS CD 2)**

1. Homesick 2. Highly Evolved (Live) 3. Get Free (Video)

**HOMESICK (AUS CD 3)**

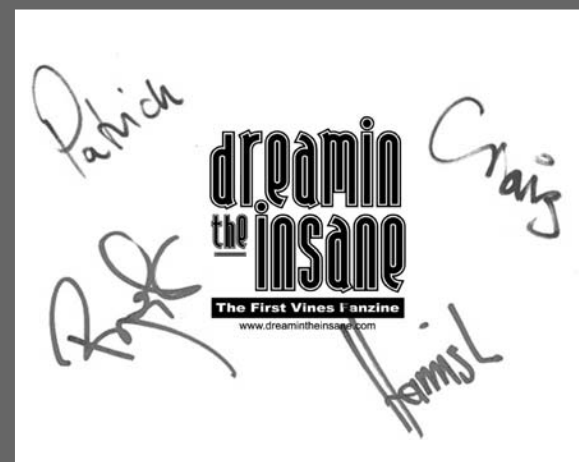
1. Homesick 2. Get Free (Live) 3. Outtathaway (Video)

**HEAVENLY PROMO**

Free Heavenly Records promo CD given away with the NME, features Country Yard. 2002

UP FOR GRABS NEXT MONTH

SIGNED DTI CARDS MORE INFO IN EDITION 2



the music

by becca taber



Whilst touring the US, The Vines have encountered some unlikely allies in the form of their support band, The Music. From Leeds, England, The Music formed around 1999 as teenagers and consists of Robert Havery on Guitar and Vocal, Adam Nutter on Guitar, Stuart Coleman on Bass Guitar and Phil Jordan on Drums. Grabbing the media's attention with their single "Take The Long Road And Walk It," The Music quickly made themselves known to the music industry. Not content with just impressing record execs, they launched numerous tours. In the summer of 2002 they headlined at the Leeds/Reading Carling Festival, which truly confirmed to the public that The Music meant business.

They followed their first smash hit with the spectacular single, "Getaway." Soon, their self-titled, debut album was released in the UK in Autumn 2002 and was a sure fire hit among the critics and audiences alike. The Music was officially part of the brand new "Rock Revolution" that was hitting the world. To celebrate, they launched a tour that took them across the US and they finished off the second half of their US tour in a dramatic flourish as a support band for The Vines at the end of 2002.

Their most recent single, "The Truth Is No Words," was released in the UK earlier this year and they continued to tour the US, this time as a support act for Coldplay. Unsatisfied with staying in one place for more than a week, it was announced that The Music had once again been booked as support for none other than The Vines. At the end of their US tour, it's back home to play a few performances, a few on their own, a few in support of Coldplay and a few festivals around the world.

They have currently been wowing audiences across the US with their energetic and breathtaking live performances and as the hype around The Music continues to grow, so does their success. If you would like to see them, here are a few more chances to get them, before they go on break from their hectic touring schedule:

2nd May 2003
Blackpool, UK
Empress Ballroom

3rd May 2003
Bridlington, UK
Bridlington Spa
Pavilion

4th May 2003
Dublin, IRE
Ambassador Theatre

20th May 2003
Edmonton, AB
Shaw Centre
With Coldplay

21st May 2003
Calgary, AB
Max Bell Centre
With Coldplay

23rd May 2003
Vancouver, BC
General Motors Place
With Coldplay

27th May 2003
San Francisco, CA
Bimbo's 365 Club

1st June 2003
Phoenix, AZ
Mason Jar

8th June 2003
Calverton, NY
Field Day Festival

12nd July 2003
Kinross, UK
Festival T In The Park,
Headlining NME Stage

19th July 2003
Byron Bay, Australia
Splendour in the Grass Festival

To purchase tickets for these events in the UK or US, visit Gigs & Tours or TicketWeb UK or visit Ticketmaster or TicketWeb US.

www.themusicuk.com



ELEPHANT

The White Stripes

NEW KING OF THE JUNGLE

by J.P.Cooling

This album could have been the epitome of Progressive Rock, indeed it leans in that direction many times throughout its duration. Thankfully the White Stripes have managed to pull it off. An album that boasts grandiosity teetering on the ironic, 'Elephant' has still managed to remain loyal to the White Stripes formula; Rock and Roll basics, copying to learn.

Costing a mere £6000 (\$9500) to create and using equipment pre-dating 1963, the album captures the raw, stripped down sound of previous releases. It's a sound they appear to have fine-tuned.

The album opens impressively with **'Seven Nation Army'**, the obvious first single.

Incorporating a fake Bass riff (the band do not use a bassist or a bass guitar) mixed with a Beckesque switch to falsetto vocals with a hint of Axl Rose, we are left with a wonderful funk/thrash hybrid. However, great though it is, its instancy rendered it incapable of being one of those tracks that takes time to imbed itself in the brain and become a favourite. Unlike **'Black Math'**, a stompingly heavy, rock and roll bastard of a song

The track begins with a roaring guitar intro that would have Motorhead fans foaming at the mouth and running for cover like a little girl in a war. White has turned into Marc Bolan and one gets the impression that he is in no way attempting to hide his mimicry throughout, after all, David Bowie made a very good living out of it. It is three

minutes of heaven in hell and forces the listener into a compulsory sporadic headbanging frenzy for the first time since Bohemian Rhapsody. Which brings us nicely to tracks three and four, **'There's No Room For You Here'** and **'I Just Don't Know What To Do With Myself'**.

Bolan has gone for a pint in rock and roll heaven and passed the mic to Freddie Mercury. And the similarities don't end here. The guitar pays homage to Brian May, even a lavishly layered operatic sound burst enters the equation mid way. It is vintage seventies Queen. One would expect this description to scare off the average White Stripes fan, after all, it is hardly Muddy Waters, but, somehow, they pull it off...again. Is this what Musos call 'Post Modern'?..who knows, but it sounds good.



As we enter track five we get a rare chance to hear Meg White on vocals. It is pleasant enough but comes across as something of an album filler. That said, it breaks apart the album in such a way as to redeem itself.

Next we have **'I Want To Be The Boy To Warm Your Mother's Heart'**. Much gentler than the opening three tracks it is tuneful and reminiscent in parts, at least instrumentally, of The Small Faces. One of the more radio friendly tacks on the album and another obvious choice for a single.

'You've got her in your pocket' follows and is one of the album highlights. A beautiful, no frills acoustic ballad that shows us another side to The White Stripes. One cannot help but feel that we are listening to the real Jack White voice here, without the dramatics and mimicry.

All hail the return of Robert Plant for track eight **'Ball and Biscuit'**. It is classic rock and roll blues with a simply astonishing wailing guitar throughout. Nobody else in the industry today could make this kind of record, so it is left in Jack White's more than capable hands. Quite remarkable.

As we enter the next phase of 'Elephant' the songs go from strength to strength. **'The Hardest Button To Button'** is, again, pure Led Zeppelin and another album highlight straight from the early seventies. **'Little Acorns'** sees the return of Marc Bolan again screeching in wistful tone over the heavy guitar (which, during the outro, sounds like a horse giving birth).

'Hypnotize' begins with a guitar riff not dissimilar to 'Hate To Say I told You So' by The Hives and has the same punk feel as 'Fell in Love with a Girl', though not as memorable. Plenty there to satisfy any mosh pit, however.

Song twelve **'The Air Near My Fingers'** is another stand out track and possible future single, tuneful and reminiscent of Creme and The Small Faces again.

By now we have proof that Jack White did indeed sing lead vocals on Electric Six's 'Danger, High Voltage'. **'Girl, You Have No Faith In Medicine'** is practically the rock and roll equivalent of that track. Along with 'Black Math' it could be argued that this is the strongest song on 'Elephant'. It is a fitting end to an impressive album...well almost.

Up steps the mighty Holly Golightly, of the

legendary Billy Childish's 'The Headcoatees', for the final track **'Well, It's True That We Love One Another'**. It is a delightful, uplifting acoustic conversation between Jack and Holly who playfully express their love for one another with Meg occasionally joining in to egg them on. "Jack, it's too bad about the way that you look" Holly teases. A wonderfully low key climax to forty seven minutes of mind shattering rock and roll drama.

So what we have here is an album that could very easily have gone wrong but instead became the album of the year so far, full to the brim with classics in Low-Fi Hi-Fi.

All the influences are clear to see in this album and it never attempts to hide the fact. It has elements of Led Zeppelin, Ziggy Stardust, Mark Bolan, Queen, Hendrix, Guns and Roses and probably a host of others who have graced the White's record deck.. Only The White Stripes could be so over dramatic and attempt all the rock and roll clichés AND succeed. This is not Bono or Rick Wakeman being self indulgent, or The Rutles taking the piss, this is Jack and Meg White doing what they do best. Lucky for us they did.

★★★★☆



ENCOUNTERS

CASSIE & FRIENDS

The *Coca-Cola* Roxy
Atlanta, Georgia



I arrived at the theater really early and met with fellow Vines fan, Tiffany. We decided to go behind the venue and standing near the Vines tour bus was Craig. He was fooling around with his skateboard so we asked him for photos and autographs. He was so nice! Hanging out with him were some other fans and Adam, the guitarist from The Music. We didn't even recognize Adam and thought he was just a friend of Craig's. Then Craig, Patrick, Adam, and Robbie (the lead singer of The Music) left to go to a nearby restaurant for a bite. When finally realized Adam was from The Music, we decided to hang around the venue to wait for them to come back.

They returned to the bus area a half hour later. Craig hung onto the bus like a monkey. It was very funny. We got autographs and pictures with Adam and Robbie and Adam also signed our arms. I do not want to wash it off, ever! Tiffany asked Adam and Robbie to sign her socks, which they did. Tiffany then asked Craig to sign her

socks and Robbie teased, "Craig sign my shoe, sign my shoe!" so of course Craig did.

Patrick came over and we got more photos and autographs. After a few words were exchanged, Patrick went back on the bus. We chatted with Craig, Robbie, and Adam for a bit before Robbie and Adam went back to their bus. With just Craig left behind, I took this opportunity to chat with him for a while. We then made a request for Craig to play Country Yard and he answered to our delight, "Just for you guys," and added it to the top of the set list. Craig then left to go to sound check so we

decided to go to the side of the venue to listen in. They played the Kinks' You Really Got Me. They sounded really good. We then left to wait until the doors opened for the show.

When they let us in, we went right to the front of the stage. I was smack dab in the middle of the front row. The Music were the first to come on. Robbie was all over the place. His stage presence was absolutely amazing!



Finally The Vines came on. As promised, the very first song they played was Country Yard and Craig actually dedicated it to us. Craig kept on dropping and switching guitars during what seemed like every other song. It was the first time I'd heard Amnesia, Evil Town, Autumn Shade II, and Fuck the World, and I was really impressed. One thing that wowed me was during Autumn Shade, Craig's cigarette managed to stay in his mouth during the whole solo. That had to have taken practice. During Mary Jane, Craig played the guitar very close to the amplifier, making some pretty crazy sounds come out of it. He did this for about two minutes, positioning the guitar so it would stay up. Of course, Craig trashed the drums after both Get Free and Fuck the World. The second time he just

laid on them. It was a very cool sight to see.

After the concert ended, we headed around the back again to meet them. Hamish and Ryan came out to sign autographs and take pictures. I got a really nice hug from Ryan. I had a great time and it was an excellent show.

Cassie Callais

COUNTRY YARD
IN THE JUNGLE
AMNESIA
OUTTATHAWAY
AUTUMN SHADE
HIGHLY EVOLVED
EVIL TOWN
MS JACKSON
MARY JANE
AINT NO ROOM
AUTUMN SHADE II
GET FREE
HOMESICK
FUCK THE WORLD

Vetura Encounters continued



Ann and Craig



Ann and Hamish



Ann and Patrick

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If you have any comments to make regarding the fanzine, the music scene or even a Vines related experience you had feel free to write in or email us at:

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WIN VINES GOODIES



DRUMSKIN
SIGNED BY ALL
FOUR MEMBERS

PLUS

A UK HOMESICK PROMO ENHANCED CD SINGLE

COURTESY OF HEAVENLY RECORDINGS

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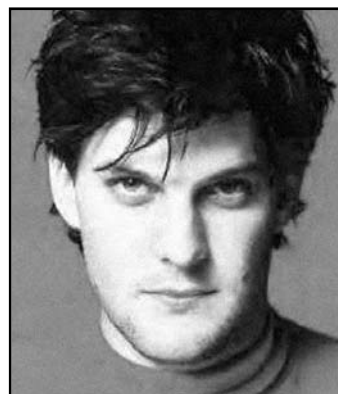
CUT OUT

**DRUMSKIN
COMPETITION**
TOKEN No. 1

NEXT MONTH

EXCLUSIVE INTERVIEW

WE CHAT WITH PATRICK BEFORE
THE MANCHESTER APOLLO GIG



- ★ **WHAT HE THINKS OF THE NME**
- ★ **WHY HE MADE CRAIG DROP 1969**
- ★ **GUITAR SMASHING FACTS**

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MANCHESTER REVIEW

A REVIEW OF THE GIG
WITH EXCLUSIVE
PHOTOS

WILD BILLY CHILDISH &

THE BUFF MEDWAYS



- STEADY THE BUFFS -



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Of The Year
2002